



P.O.V.

Discussion Guide

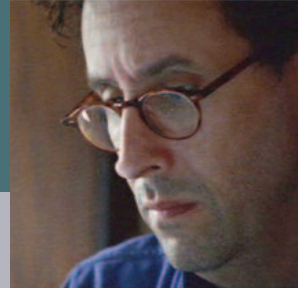
Season **20**

Wrestling with Angels

A film by Freida Lee Mock



www.pbs.org/pov



Letter from the Filmmaker

NEW YORK, NEW YORK

Dear Colleague,

I first became interested in Tony Kushner after hearing him deliver an amazing, inspiring one-minute speech.

In the early 1990s I had heard about a provocative, long new play called *Angels in America*, but unlike many, who saw it in its gestation in San Francisco, Los Angeles or London or during its Broadway run in 1993, I did not see *Angels* nor had I read or seen any of Kushner's plays when I started this film in the fall of 2001.

I had, however, read a short essay Tony had written called *With a Little Help from My Friends*, from his book *Thinking About the Longstanding Problems of Virtue and Happiness*. In this essay, Tony expressed his heartfelt thanks to all the people who had helped him become the playwright he is, especially following the acclaim of *Angels in America*. I found the essay funny, generous, openhearted, politically astute and surprising, and I said to myself, "Who is this person? No one thinks this way. Schadenfreude rules." I loved the spirit of his ideas and the personality behind the writing.

Shortly afterward I heard Tony speak at a college graduation. He was told he could speak but for one minute. His speech was hilarious and serious, highly political, a tour de force that surprised and inspired us about the possibilities of a better world. In the four years of directing this film about Tony as an artist and activist, I find this typical of his impact on audiences.

His speech and essay stayed with me. Right after 9/11, I ran across an article in the *Los Angeles Times* that described the opening of a new Kushner play off-Broadway, *Homebody/Kabul*, his first since writing *Angels*. The subject of his play, Afghanistan, a place I knew, immediately sparked my interest in doing a film about Kushner and his work as a playwright and activist.

A leap of faith about the film propelled me over the next three years as I filmed and essentially "stalked" Tony all over the country: Chicago, Berkeley, Miami, Los Angeles, Texas, Louisiana, New York, Boston, Providence — wherever his plays and public engagements with high schools, colleges and local communities took him.

I was particularly drawn to Tony's interest in writing about — and often with blistering humor and seriousness — some of the major social and political issues of our time, issues such as war, race, class, the AIDS pandemic, gay and lesbian rights, genocide, and the war on terrorism. And I was interested in exploring the influential forces of creativity and how Kushner grapples with large themes and is able to transform an audience through the unique intimacy of theater.

These years have been immensely active for Kushner with the production of new plays, books, master classes and community work. These projects and activities are the building blocks through which the movie's audience, I hope, will come to understand not only Kushner's artistry, but also the creative process in general, the power of theater to engage and move us, and the difference one person and artist can make in inspiring us to be actively involved with the moral and political issues of our times.

Freida Lee Mock

Filmmaker, *Wrestling with Angels*



Director Freida Lee Mock.

Photo Joann Hertz



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for reviewing this guide.**



Introduction

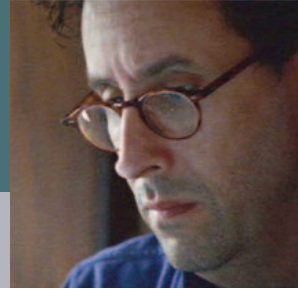


Wrestling with Angels is a feature-length (102 minutes) documentary about the Pulitzer, Emmy and Tony Award-winning playwright Tony Kushner. Against the backdrop of three tumultuous years in America, from September 11, 2001, to the 2004 presidential election, it tells the story of a relentlessly creative spirit who has become one of today's most important playwrights and moral critics.

The film is structured in three acts that encapsulate the broad themes of Kushner's work. *Act I – As a Citizen of the World* looks at the playwright's concern with global issues, including Iraq, Afghanistan and responses to terrorism. *Act II – Mama, I'm a Homosexual* tells Kushner's personal "coming out" story and shares his insights on AIDS, LGBT rights and gay pride. *Act III – Collective Action to Overcome Injustice* reveals the influences of Kushner's Jewish heritage and his passion for social justice.

Angels in America on Broadway.
Photo courtesy of *Wrestling with Angels*

Using interviews with the playwright, his family and his colleagues as well as scenes from many of Kushner's plays, ***Wrestling with Angels*** explores the mystery of creativity and the intersections between art and politics. The story of Kushner as an artist and activist is the inspiring tale of how a passionately committed person can make a difference.



Background Information



Tony Kushner.

Photo courtesy of AFF/ Sanders & Mock

Tony Kushner (b. 1956, New York City)

While he was still an infant, Tony Kushner's parents moved the family from New York City to Lake Charles, Louisiana, where they played with the New Orleans Philharmonic. Kushner's experience as a Jewish boy growing up in the South during the height of the Civil Rights Movement provided ample fodder for the social commentary seen in his later works. Kushner's affinity for the arts was instilled during childhood as well. His father embodied a great love for opera and literature, and his mother, an actress in local plays, encouraged Kushner's appreciation for theater.

In 1974, Kushner returned to New York City to attend Columbia University, graduating with a B.A. in English literature. In 1984, he earned a graduate degree in directing from New York University. Kushner currently lives in Manhattan, where, in 2003, he married former Entertainment Weekly editor Mark Harris. Their marriage was a landmark event in The New York

Times column entitled "Vows" — this was the first time a same-sex union was recognized by the newspaper.

As a playwright, Kushner is especially known for exploring political topics, questions of social responsibility, and his Jewish heritage and gay identity. Speaking about his own work, Kushner has said that although he wants to address political subjects in his plays, his aim is to engage and excite his audience, rather than simply entertain them. By recognizing the complexity of people and their motives, Kushner believes, art encourages active citizenship and engagement with the issues that are at the core of a democratic, pluralistic society. "The space between what we'd like to be and what we actually are is where you find out the most interesting things," he told an interviewer in 1995.



Background Information



Kushner has won dozens of awards, including two Tony, an Emmy, a Pulitzer and an OBIE, and has received two honorary degrees (one from Pace and one from Brandeis). He is currently working on a screenplay about Abraham Lincoln and a new play entitled *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*.

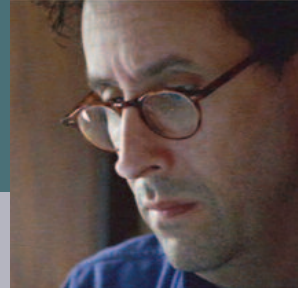
Tony Kushner with Oskar Eustis on production in Central Park.
Photo Todd Shoz

Sources:

"Tony Kushner." Bernstein, Andrea. *Mother Jones*, July/August 1995 Issue.

"Kushner, Tony." *Encyclopedia Britannica Year in Review 1993*.

"The Artist as Empath and Public Intellectual." Holden, Stephen.
The New York Times, October 4, 2006.



Background Information



Tony Kushner with composer Jeanine Tesori.
Photo courtesy of AFF/ Sanders & Mock

Selected Works

- *Angels in America: A Gay Fantasia on National Themes. Part One: Millennium Approaches* (1991); *Part Two: Perestroika* (1992)— Pulitzer, Tony and Emmy Award-winning play about the impact of AIDS.
- *It's an Undoing World or Why Should It Be Easy When It Can Be Hard?* (1995)—About the Jewish immigrant experience and breast cancer.
- *Homebody/Kabul* (2001)—About social responsibility, religious fundamentalism, gender and Afghanistan.
- *Caroline, or Change* (2003)—The story focuses on Caroline's relationship with 8-year-old Noah Gellman, whose mother has died of cancer. In this family drama, which is set in the 1960s in the era of the Civil Rights Movement, Kushner explores issues of race and class.
- *Munich* (2005)—Screenplay for the Spielberg film.
- *Brundibar* (2006)—Adaptation of Hans Krása children's opera; originally performed by children imprisoned in a Nazi concentration camp.
- *Only We Who Guard the Mystery Shall Be Unhappy* (work in progress)—About intercultural understanding and power; speaking through the voice of First Lady Laura Bush.



Background Information

Selected People Featured in *Wrestling with Angels*



Harrison Chad in *Caroline, or Change*

Born in 1992, Chad is a seasoned Broadway actor. He played 8-year-old Noah Gellman in the musical *Caroline, or Change*.



Linda Emond

An acclaimed stage actress, Emond plays the dysfunctional British housewife who seeks adventure in Afghanistan in Kushner's drama *Homebody/Kabul*. The role includes a 50-minute opening monologue.



Oskar Eustis

While at San Francisco's Eureka Theater, Eustis commissioned Kushner to write a play of his choosing. That play became the seven-hour epic *Angels in America: A Gay Fantasia on National Themes*. As a close friend of Kushner and as a dramaturg, Eustis — who is currently a theater director and the artistic director of the Public Theater — continues to collaborate with Kushner.



Marcia Gay Harden as Laura Bush

Academy Award-winning actress, appeared as Harper Pitt in Kushner's original Broadway play *Angels in America* and gives a hilarious performance as Laura Bush in Kushner's newest work (still a work in progress), *Only We Who Guard the Mystery Shall Be Unhappy*, a title taken from Dostoevsky's *The Brothers Karamazov*.

Screenshots courtesy of *Wrestling with Angels*



Background Information

Selected People Featured in *Wrestling with Angels*



Mike Nichols

Academy Award-winning American film director Nichols directed and produced the HBO movie version of *Angels in America* and worked closely with Kushner in adapting the play to the screen.



Tonya Pinkins in *Caroline, or Change*

A Tony Award-winning actress, Pinkins plays Caroline Thibodeaux, a black maid working for a Southern Jewish family in the musical *Caroline, or Change*, Kushner's most autobiographical play.



Maurice Sendak

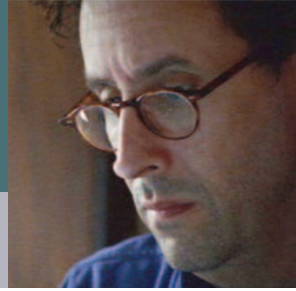
Sendak is an acclaimed illustrator and writer who has written dozens of books for children and adults, including *Where the Wild Things Are*, *In the Night Kitchen* and *Outside Over There*. Sendak collaborated with Kushner on the opera and children's book *Brundibar*.



Meryl Streep in *Angels in America*

Academy Award-winning actress appears as Joe Pitt's mother, Hannah, in the movie version of Kushner's *Angels in America*. At an AMFAR (The Foundation for AIDS Research) event, Streep gave a moving reading of Kushner's "Prayer on AIDS" written 10 years earlier, reflecting on its relevancy now as then to the AIDS pandemic.

Screenshots courtesy of *Wrestling with Angels*



Background Information

Selected People Featured in *Wrestling with Angels*



Jeanine Tesori

Award-winning composer of musicals Tesori, collaborated with Kushner and George C. Wolfe on the musical *Caroline, or Change*. Tesori performed at Harris and Kushner's wedding. She is writing the Broadway musical *Shrek*.



Emma Thompson in *Angels in America*

The Academy Award-winning English actress appears as the Angel in the movie *Angels in America*, delivering a message to the AIDS-stricken Prior Walter.



George C. Wolfe

Among the Tony Award-winning director's Broadway plays are several of Kushner's works, including *Caroline, or Change*, *Angels in America* and *Perestroika*. He recently directed the HBO film *Lackawanna Blues* and has been the producer at the Public Theater since 1993. He wrote *The Colored Museum*, *Jelly's Last Jam* and *The Wild Party*. Wolfe was named a "Living Landmark" by the New York Landmarks Conservancy.



Ela Weisberger

Weisberger is one of only 100 out of 15,000 children who survived the Holocaust at the Czech Theresienstadt concentration camp. At age 12, she played the role of the cat 55 times in the children's opera *Brundibar* performed at the camp, and appeared in the Nazi propaganda film *The Führer Gives the Jews a City* about this "model" camp. Weisberger lives in New York and regularly speaks to children when the opera *Brundibar* is performed.

Screenshots courtesy of *Wrestling with Angels*



General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- **If you could ask Tony Kushner a question, what would you ask and why?**
- **Did anything in this film surprise you? If so, what? Why was it surprising?**
- **What insights or inspiration did you gain from this film? What did you learn about the film's subjects and/or about yourself?**



Tony Kushner wins Emmy for *Angels in America*
Photo courtesy of *Wrestling with Angels*.



Discussion Prompts



Bright Room Called Day—Tony Kushner's first play.
Photo courtesy of *Wrestling with Angels*

Art and Politics

- In a commencement address to students at Vassar, Kushner says, "I am here to be a citizen in a pluralist democracy." What does that mean to you, that is, what do you think is a citizen's role in a pluralist democracy?
- Actor Rita Wolf says, "When a piece of work insists that you engage with it, it impacts you as a person. And if you take that a step further and think then about your responsibility to the world ... I guess we're talking about being a good citizen." What art have you experienced that engaged or challenged you to think about "your responsibility to the world"?
- Oskar Eustis observes that theater and democracy share the emotion of empathy: "When two actors on stage talk to each other, at that moment a different emotion is demanded from the audience. It's the emotion of empathy. The same emotion that is required for theater to work is the emotion that is required for democracy to work, the idea we need to care about

each other's experience." If Eustis is correct, what is the relationship between the theater and democracy? How does empathy affect democracy?

- For Kushner, art and politics are inextricably intertwined. Why might others believe that art and politics should be kept separate? What are the pros and cons of art and politics being separate versus intertwined?
- In your opinion, does art facilitate political messages? In contrast, how might politics prevent some kinds of art from being seen or heard?
- Reflecting on the success of *Angels in America*, Kushner observes, "It's sort of a shocking and terrible thing to say, but in a way the victims of the first wave of AIDS were attractive young white men. And that makes for a certain kind of theater that white people with money are going to want to see." What



Discussion Prompts



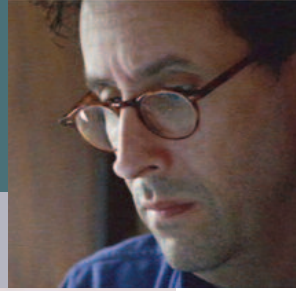
Tony Kushner with director George Wolfe.
Photo courtesy of AFF/ Sanders & Mock

does this suggest about the availability of art? Who funds the art in your community? What kinds of things do they fund? What types of art do not receive funding?

- Theater critics, especially those working for influential publications like *The New York Times*, can make or break a show. In your view, what is the appropriate role of a critic? How might the politics of media ownership influence the review process?
- Kushner says, "As far as I'm concerned, it is an ethical obligation to look for hope. It's an ethical obligation not to despair if you can possibly not despair. If you look, there's always a possibility of finding a place where action can change the course of things." Why might Kushner see optimism as an "ethical obligation" rather than, say, as a personality trait? When you look at the world today, do you see places "where action can change the course of things"? If so, where are those places?

U.S. Policy

- Kushner asks, "Is the success of American democracy an illusion that's possible only because we have a level of luxury in this country that wouldn't be possible if there were economic justice elsewhere on the planet?" How would you answer him?
- Referring to the war in Iraq, Kushner says that killing people will not make us safer or richer or happier, "it will only make us bloody and hated and bad." Do you agree? Why or why not?
- Kushner claims that Jesus would not approve of George Bush's actions. What do you think?
- Would you describe Kushner as a patriot? Why or why not? In what ways does Kushner demonstrate love for his country?



Discussion Prompts



Afghanistan poppy production.

Photo courtesy of *Wrestling with Angels*

Building Bridges

- Kushner describes the journey of the protagonist in his play about Afghanistan as a search for “knowledge and learning through seeking out strangeness ...” and a need to surrender “a certain degree of arrogant assumption in order to understand something genuinely other.” Why would it be important or valuable to “understand something genuinely other”?
- In the poem about AIDS read by Meryl Streep, Kushner suggests that the best response to bigots is to “stun them with understanding.” What do you think he means? How would you “stun” someone with understanding?
- The protagonist in *Caroline, or Change* pleads, “Don’t let my sorrow make evil of me.” How do you deal with sorrow or anger so that it doesn’t “make evil” of you?

LGBT Issues

- What did you learn from Kushner’s coming-out story and his relationship with his father?
- Activist Larry Kramer says about young people today, “You’re all totally invisible. You don’t stand for anything. You don’t fight for anything that I can see.” Kushner responds that he doesn’t think this is a zombie generation and that this generation is far less homophobic than previous generations. What do you think? What is the evidence that supports your belief?
- What is your reaction to Mark and Tony’s marriage? What is the significance of their relationship’s being publicly affirmed by family and friends? By clergy/organized religion? By the state (that is, legal affirmation)? How do these sources of recognition differ? How are they connected?



Discussion Prompts



Opening night *Homebody/Kabul*.
Photo courtesy of *Wrestling with Angels*

Themes in Kushner's Plays

- Based on the excerpts you see in the film, describe the themes of Kushner's plays. Can you identify a connecting thread?
- Pause after you see excerpts from each of the following:
 - Homebody/Kabul*
(Afghanistan)
 - Caroline, or Change*
(a white child and the African American maid)
 - Why Should It Be Easy When It Can Be Hard?*
(Jewish immigrants)
 - Brundibar*
(adaptation of the Krása opera originally performed by children imprisoned in a Nazi concentration camp)
 - Only We Who Guard the Mystery Shall Be Unhappy*
(First Lady Laura Bush)

What did you learn about the specific topic of each play? What did you learn about politics, social responsibility, or morality in general?

- Kushner describes the Jewish immigrant characters in *Why Should It Be Easy When It Can Be Hard?* by saying that their escape from persecution "produced some sort of spectacularly crazy and tough and amazing people. And remembering them seems enormously important and also remembering their anger." Why is remembering them important? Why would remembering their anger be important?

- Kushner says of *Caroline, or Change*, "This is a play about somebody who gets freaked out because she's been put in an undignified position and so she says something really nasty to a little kid. I mean, it's that tiny." Is it? How would you describe



Discussion Prompts



Angels In America.

Photo courtesy of *Wrestling with Angels*

the themes or lessons of the play? How does the play demonstrate the relationship between the personal and the political?

- Kushner says, “The Taliban were ghastly theocratic thugs who believed in a state run by God.” What parallels does he make between the Taliban’s use of religion to justify their actions and fundamentalist Christians who see the United States as a Christian nation that should be governed by Christian values? Do you agree with those parallels? Why or why not?
- What are the ethics of writing a play in which one of the characters is the sitting first lady?

Miscellaneous

- What is the significance of the film’s title, “wrestling with angels”? What “angels” do you wrestle with? What are the outcomes of these “wrestling” matches?
- Kushner observes of his writing space in the country: “I began to notice that when I would go to places that were more bucolic, something deep inside of me relaxed.” In your experience, what kinds of things facilitate creativity? What obstructs creativity? How do you make room for creativity in your life?
- From what you see in the film, how did Kushner’s family help shape the person he is today? How has your family shaped you?
- When Kushner told his father he wanted to be a playwright, his father responded, “Do you have any good stories to tell?” How would you answer that question if someone asked you? What stories do you have to tell?

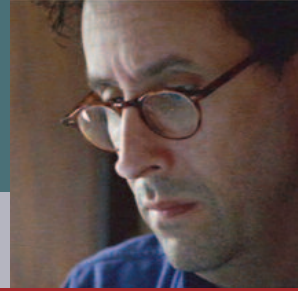


Taking Action



Tony Kushner at anti-war protest.
Photo courtesy of *Wrestling with Angels*

- Help a local theater group acquire the rights to and stage a production of one of Kushner's plays. Write a special section for the program notes about the political issue(s) in the play.
- Engage young people in a dialogue about participating in politics and/or working on a voter registration or get-out-the-vote drive.
- Arrange an art show featuring local artists whose work addresses political issues.
- Write stories, plays or music that explore a political or community issue. Begin a dialogue on the issues you raise by publishing your work on the Web and inviting comment.
- Locate groups in your community that are working on the social justice issues raised in the film (for example, civil rights, racism, gay rights) and find out how you can help.
- Start a modern-drama reading group and discuss Kushner's plays and their social context.



Resources

FILM-RELATED WEB SITES

Original Online Content on P.O.V. Interactive (www.pbs.org/pov)

P.O.V.'s *Wrestling with Angels* Web site www.pbs.org/pov/tonykushner

The companion website to *Wrestling with Angels* offers a streaming video trailer of the film, an interview with filmmaker Freida Lee Mock (video, podcast and text); a list of related Web sites, organizations and books; a discussion guide and classroom activity; and the following special features:

ADDITIONAL VIDEO

Watch extra video not included in the film, including an extended clip from Kushner's commencement speech at Vassar College, a conversation with drama students at Northwestern University and more outtakes from the TimesTalk panel featuring Kushner, former New York Times theater critic Frank Rich, and playwrights Larry Kramer, Terrence McNally and Paul Rudnick.

BOOK EXCERPT

Read essays from Kushner's book, "Thinking About the Longstanding Problems of Virtue and Happiness."

WRESTLING WITH ANGELS

www.wrestlingwithangelsthemovie.com/content/blogsection/13/44/

The film's website includes a set of links to nonprofit organizations mentioned in the film. This is the best place to start for those wishing to follow up on the political issues raised in *Wrestling with Angels*.

What's Your P.O.V.?

P.O.V.'s online *Talking Back Tapestry* is a colorful, interactive representation of your feelings about ***Wrestling with Angels***.

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768.
www.pbs.org/pov/talkingback.html

Interviews

www.sacbee.com/crowder/story/138826.html

"Playwright Is Not Afraid to Take Sides," interview by Marcus Crowder, *Sacramento Bee* (March 15, 2007)

<http://www.utne.com/2004-07-01/why-politics-and-purity-dont-mix.aspx>

"Why Politics and Purity Don't Mix," interview by Sara Marcus, *Utne Reader* (July/August 2004)

www.npr.org/templates/story/story.php?storyId=4210642

Interview by Tavis Smiley (show producer Roy Hurst) that focused on *Caroline, or Change* (December 9, 2004); site also includes links to interviews by *Fresh Air's* Terri Gross (focused on *Angels in America*) and NPR's Noah Adams (focused on *Homebody/Kabul*)

motherjones.com/arts/qa/1995/07/bernstein.html

Interview by Andrea Bernstein, *Mother Jones* (July/August 1995)

www.salon.com/weekly/interview960610.html

"Coming Out As a Socialist," interview by Christopher Hawthorne, *Salon* (June 10, 1996)



Resources



Tony Kushner speaking at Vassar.
Photo courtesy of *Wrestling with Angels*

Articles

www.thenation.com/doc/20020701/kushner/2

The text of Kushner's 2002 commencement address at Vassar

www.thenation.com/doc/20030324/kushner

Excerpts from *Only We Who Guard the Mystery Shall Be Happy*; also see http://dir.salon.com/story/ent/feature/2004/08/04/kushner_scene/index.html

<http://www.barclayagency.com/kushner.html>

Includes a biography of Tony Kushner and links to interviews and speeches made by Kushner

Books

Robert Vorlicky, ed. *Tony Kushner in Conversation* (University of Michigan Press, 1998)

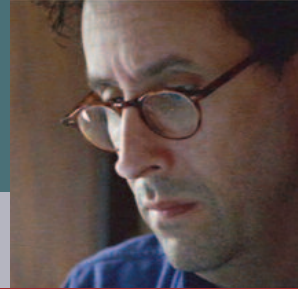
A collection of Kushner's most significant interviews of the past decade, tracing his career from its early years to his maturing artistic and political visions

Tony Kushner and Alisa Solomon, eds. *Wrestling with Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict* (Grove Press, 2003)

A collection of thoughts by a progressive and diverse group of notable Jewish writers on the current situation in the Middle East and the prospects for peace

Fisher, James. *The Theater of Tony Kushner: Living Past Hope* (Taylor & Francis Inc., 2001)

A comprehensive portrait of the life and work of Tony Kushner



How to Buy the Film

To order *Wrestling with Angels*, please visit www.americanfilmfoundation.com.



Produced by American Documentary, Inc. and entering its 20th season on PBS, the award-

winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought over 250 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, P.O.V.'s Borders. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. More information about P.O.V. is available online at www.pbs.org/pov.

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The P.O.V. 20th Anniversary Collection is a limited-edition DVD collection produced in partnership with Docurama. The collection contains 15 titles reflecting the range and diversity of P.O.V. films, including the series' inaugural broadcast, *American Tongues*, by Louis Alvarez and Andrew Kolker.

Available at www.amdoc.org/shop.

P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools and community-based organizations to raise awareness of the issues in P.O.V.'s films.

P.O.V. Interactive

www.pbs.org/pov

P.O.V.'s award-winning Web department produces a Web-only showcase for interactive storytelling, P.O.V.'s Borders. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews, viewer resources and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

American Documentary, Inc.

www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream-media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

Front cover: Tony Kushner.

Photo courtesy of AFF/ Sanders & Mock

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