

1. Record Nr.	UNINA9910790274703321
Autore	Cowhig Frances Ya-Chu <1983->
Titolo	Lidless [[electronic resource] /] / Frances Ya-Chu Cowhig ; foreword by David Hare
Pubbl/distr/stampa	New Haven, : Yale University Press, c2010
ISBN	1-280-57118-7 9786613600783 0-300-16474-2
Descrizione fisica	1 online resource (95 p.)
Collana	Yale drama series
Altri autori (Persone)	HareDavid <1947->
Disciplina	812/.6
Soggetti	Military interrogation - United States Torture - United States
Lingua di pubblicazione	Inglese
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Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Frontmatter -- Contents -- Foreword -- Acknowledgments -- Lidless -- Cast Of Characters -- Scene One -- Scene Two -- Scene Three -- Scene Four -- Scene Five -- Scene Six -- Scene Seven -- Scene Eight -- Scene Nine -- Scene Ten -- Scene Eleven -- Scene Twelve -- Scene Thirteen -- Scene Fourteen -- Scene Fifteen -- Afterword
Sommario/riassunto	It's been fifteen years since Guantánamo, fifteen years since Bashir last saw his U.S. Army interrogator, Alice. Bashir is now dying of a disease of the liver, an organ that he believes is the home of the soul. He tracks down Alice in Texas and demands that she donate half her liver as restitution for the damage wrought during her interrogations. But Alice doesn't remember Bashir; a PTSD pill trial she participated in while in the army has left her without any memory of her time there. It is only when her inquisitive fourteen-year-old daughter begins her own investigation that the fragile peace of mind that Alice's drug-induced oblivion enabled begins to falter. Frances Ya-Chu Cowhig's powerful drama asks important and difficult questions: Is guilt a necessary form of moral reckoning, or is it an obstacle to be overcome? Will the price of our national political amnesia be paid only by the next generation—the daughters and sons who were never there? Upon awarding the prize, David Hare wrote, "We admired the play because—although it was

stylishly written, although the governing metaphor and basic realism were held in a fine balance-it also recalled the political urgency which had propelled a previous generation of writers into the theatre in the first place."
