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Underdog; Fortune's Fool -- Pyrotechnics and Ice: Jumpers; Frozen -- The Past Revisited: The Frogs; After the Fall -- In the Jungle: Rose Rage; Hedda Gabler -- Impersonations: Monty Python's Spamalot; Orson's Shadow; Julius Caesar -- Prosecution Plays: Doubt; Romance; The Last Days of Judas Iscariot; The Pillowman; Thom Pain (Based on Nothing); The Light in the Piazza -- Theatre of the Mushy Tushy: Le dernier caravansérail (Odysées) -- Lear's Lendings: King Lear -- Part Three: People and Places -- Marlon Brando: Contempt for Acting -- Requiem for Jan Kott -- Pieter-Dirk Uys: The Good Hope of the Cape -- Theatre in Australia: The Cultural Cringe -- Theatre in South Africa: Fronting -- MASS MoCa: A Boom in the Boonies -- Hallie Flanagan Davis and the Federal Theatre: Hallie's Comet -- Suzan-Lori Parks: Does Race Matter? -- Kenneth Tynan and Peter Brook: The Cavalier and the Roundhead -- Shakespeare in Bloom: The Two Noble Kinsmen; Henry IV; As You Like It -- George S. Kaufman: Keeping Company with Kaufman -- Shakespeare's Geography -- Primo Levi: The Saved and the Damned -- The Death of Arthur Miller -- Richard Gilman: Prisoner on the Aisle -- Laurence Olivier and Elia Kazan: The Peer and the Pariah -- Index

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### Sommario/riassunto

A major figure in the world of theater as critic, playwright, scholar, teacher, director, actor, and producer, Robert Brustein offers a unique perspective on the American stage and its artists. In this wise, witty, and wide-ranging collection of recent writings, Brustein examines crucial issues relating to theater in the post-9/11 years, analyzing specific plays, emerging and established performers, and theatrical production throughout the world. Brustein relates our theater to our society in a manner that reminds us why the performing arts matter. Millennial Stages records Brustein's thinking on the important issues "roiling the national soul" at the start of the twenty-first century. His opening section explores the connections between theater and society, theater and politics, and theater and religion, and it is followed by reviews of such landmark productions as The Producers and Spamalot, Long Day's Journey into Night and King Lear. In his final section, Brustein reflects on people and places of importance in the world of theater today, including Marlon Brando and Arthur Miller and Australia and South Africa.

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