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Nota di contenuto	Introduction / by R. Barton Palmer and William Robert Bray -- Realism, censorship, and social promise of Dead end / by Amanda Klein -- Screening Our town (1940): or the problem of looking at everything hard enough / by David Eldridge -- Screening Death of a salesman: Arthur Miller's cinema and its discontents / by R. Barton Palmer -- Elia Kazan's A streetcar named desire / by William Robert Bray -- Come back, little scopophile: William Inge, Daniel Mann, and cinematic voyeurism / by John S. Bak -- The big knife: Hollywood's fable about moral values and success / by Christopher Ames -- Adapting Lorraine Hansberry's sociological imagination: race, housing, and health in A raisin in the sun / by Martin Halliwell -- The children's hour / by Neil Sinyard -- Screening Long day's journey into night / by Mary F. Brewer

-- Who's afraid of Virginia Woolf / by David Lavery and Nancy Mcguire Roche -- Sex, lies, and independent film: realism and reality in Sam Shepard's Fool for love / by Annette Saddik -- Actor, image, action: Anthony Ddrazan's Hurlyburly (1998) / by Laurence Raw -- David Mamet brings film to Oleanna / by Brenda Murphy -- To what end wit? / by John D. Sykes, jr -- Theatrical, cinematic, and domestic epic in Tony Kushner's Angels in America (on stage and screen) / by Tison Pugh.

Sommario/riassunto

From its beginnings, the American film industry has profited from bringing popular and acclaimed dramatic works to the screen. This is the first book to offer a comprehensive account, focusing on key texts, of how Hollywood has given a second and enduring life to such classics of the American theater as Long Day's Journey into Night, A Streetcar Named Desire and Who's Afraid of Virginia Woolf? Each chapter is written by a leading scholar and focuses on Broadway's most admired and popular productions. The book is ideally suited for classroom use and offers an otherwise unavailable introduction to a subject which is of great interest to students and scholars alike.
