

1. Record Nr.	UNINA9910811980303321
Autore	Brustein Robert Sanford <1927->
Titolo	Millennial stages : essays and reviews, 2001-2005 // Robert Brustein
Pubbl/distr/stampa	New Haven, [Conn.], : Yale University Press, c2006
ISBN	1-281-73510-8 9786611735104 0-300-13536-X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (1 online resource (xviii, 282 p.))
Disciplina	792.0973
Soggetti	Theater - United States Drama - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Millennial Stages -- Front matter -- Contents -- Acknowledgments -- Introduction -- Part One: Positions and Polemics -- No Time for Comedy -- The New Relevance -- Does Theatre Matter? -- Maiming the Messenger -- Words on Fire -- The Rebirth of Political Theatre: The God of Hell; Democracy -- When Dramaturgs Ruled the Earth -- Red and Blue States of Mind: The 25th Annual Putnam County Spelling Bee; Terrorism -- Part Two: Plays and Productions -- Varieties of Histrionic Experience: Medea; The Resistible Rise of Arturo Ui -- Mind Over Material: The Invention of Love; Mnemonic -- The Jew Who Buried Hitler: The Producers -- The Harrowing of Hell: In the Penal Colony; Hamlet; and Hamlet -- Angels in Afghanistan: Homebody/Kabul -- Goat Song: The Goat, or Who Is Sylvia? -- Comedy Is Harder: Private Lives; The Underpants -- Prescient Plays: Far Away; A Number -- Clever Ladies: Imaginary Friends; Adult Entertainment -- Creations: Uncle Vanya and Twelfth Night; Take Me Out; Our Lady of 121st Street -- Dysfunctional Families, Dysgenic Dynasties: Salome; Gypsy; Long Day's Journey into Night -- Smelly Orthodoxies: A Bad Friend; I Am My Own Wife -- Shotover's Apocalypse: Omnium Gatherum; Anna in the Tropics -- Palace and Garden: Maria Stuart; House and Garden -- The Political Power of Puns: Caroline, or Change; The Beard of Avon -- A King and Two Queens: King Lear; Valhalla -- Homeboy Godot: Topdog/

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

---

### 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.

---