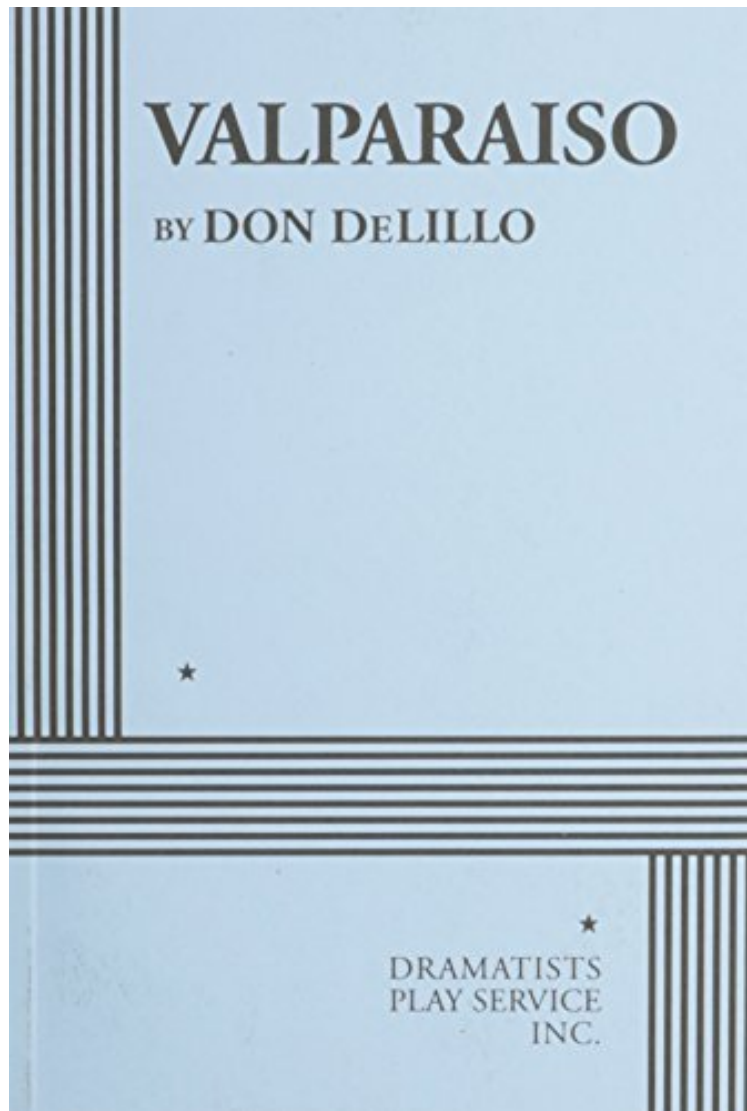


(Mobile ebook) Valparaiso - Acting Edition

## Valparaiso - Acting Edition

*Don DeLillo*

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**Don DeLillo : Valparaiso - Acting Edition** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Valparaiso - Acting Edition:

0 of 0 people found the following review helpful. Four Stars By Ronny P Kaye Neo-Classical work by DeLillo. Worth a read. 3 of 4 people found the following review helpful. Go for his fiction, not drama By Daniel E. Wickett This is DeLillo's second published play to go with (at the time, 1999) his eleven novels. It is a play in two acts with only five characters. Two of the characters, Michael and his wife Livia, appear in both acts The basis of the play is that they are being interviewed due to a trip Michael took, thinking he was going to Valparaiso, IN and ending up in Valparaiso,

Chile. This play takes on many of Delillo's usual topics, just not as well as he does in his novels. Reviewing a reading of a play is always more difficult than a novel or a collection of short stories as you do not enjoy the work of art as it was meant to be presented to you. You can only imagine the interaction between the actors, the way the set looks, the manner and cadences of speaking. As it reads, the play is a darkly comic vision of the way Americans are developed by our media culture. We see the development of Michael through a series of interviews of himself and his wife. Act I has numerous interviews by unnamed interviewers. In these we see Michael developing a larger sense of himself, and his worth, and the worth of his story. We see some interviewers helping him create this sense of self-importance by hanging on his every word. The media culture takes a beating in this play, as it does in most Delillo novels. They want to know everything that happened, everything that didn't happen, what he thought about what happened, what he thought about what didn't happen, what Livia thought, etc. It all has to be documented on their radio or television shows because if it isn't, it didn't happen. Act II has a single television show interview of both Michael and Livia and has an almost Jerry Springer feel to it as Livia at one point announces the child she is pregnant with is not Michael's. This play falls flat in comparison to Delillo's novels and in terms of what it is trying to say. The play form seems too constrictive for Delillo's style. The same problems can be found in his first published play *The Day Room*. Without room to expound his ideas in narrative format, needing to use conversation, and in a tight format, Delillo relies too much on repetition, and topic jumping to make his points. They are made and done so quickly, leaving the reader feeling beaten about the head before Act II is halfway over. Read *Mao II*, or *White Noise* if you want to get a great understanding of Delillo's views of modern day culture; if you only have a little time and feel the need to get a small glimpse of Delillo's talents, read *Valparaiso*. 3 of 5 people found the following review helpful. your culture or mine? By Jonathan If you examine Mr. Delillo's body of work as a whole, each piece plays a part in defining his question: Where/how do we find/create meaning in contemporary society? You (or I, on another day) may disagree with my supposition, and to be fair if his work can be pegged to a central premise, it is likely a tad more subtle and complex, but I think it is a good place to begin. In *Valparaiso*, Delillo sends us on a preposterous postmodern journey to god knows where (only here, he situates god knows where in Chile). He grabs the uneasy in each of us and throws it up on the stage. "Here, look at this: Remember how uncomfortable contemporary society can make you? When's the last time you had a meaningful conversation with your spouse? When's the last time you had a meaningful thought?" Delillo adds depth to the otherwise hackneyed proposal that our 'individuality' is merely a creation of our preferences as consumers. His characters here may not reveal their complex inner lives, but one suspects that they may be more than an amalgam of what they buy on or see on cable. Sure maybe it's all affectation. Maybe D's being insincere in the way he poses the questions. I don't think so. I think what you'll find is a smartly crafted, mildly apocalyptic tale of suburban dis-ease. If it works well, you should feel a slight nausea at play's end. *Valparaiso* is very much worth seeing performed by a smart group of actors. It is also very much worth reading.

A man sets out on what he imagines will be an ordinary business trip to Valparaiso, Indiana. It proves to be anything but run-of-the-mill, turning instead into a mock-heroic journey toward identity and transcendence. *Valparaiso* is a funny, sharp and deeply satirical look at our information age. This is the way we talk to each other today. This is the way we tell each other things, in public, before listening millions, that we don't dare say privately. Nothing is allowed to be unseen. Nothing remains unread. And everything melts repeatedly into something else, as if driven by the finger on the TV remote. This is also a play that makes obsessive poetry out of the language of routine airline announcements and the flow of endless information. 'Valparaiso is art at its finest' Boston Globe

Ed Siegel "The Boston Globe" "Valparaiso" may be the novelist's most satisfying work since "White Noise," "Valparaiso" is art at its finest. About the Author Don DeLillo is the author of two plays and thirteen novels, including *Underworld* and *The Body Artist*. He has won the National Book Award, the Jerusalem Prize and the Irish Times International Fiction Prize.