

Oleanna David Mamet Script

This comprehensive biography uses extensive theater and film archives to reveal Mamet's ideas on writing, acting, and directing, covering his beginnings in Chicago, his relationship to Judaism and reputation for machismo, as well as discussions of and excerpts from early plays and stories that have never before been referenced in print.

What does it mean to be an American man? Holmberg demonstrates how David Mamet's plays explore complex issues of masculinity.

David Mamet is widely considered to be the voice of contemporary American Theatre. His use of what is taken to be realistic language together with minimalist staging creates a postmodern combination that pushes an audience in conflicting directions. The result is that initial audiences for Oleanna were aroused to applaud and loudly react to the ending of the play when a male teacher beats a female student. The issues the play raises about political correctness are turned on their head. Oleanna is a particularly complex play in terms of both form and content and this guide offers a theoretically informed introductory analysis. It provides students with a comprehensive critical introduction to the play and includes new interpretations of the text in light of recent developments in Mamet's playwriting and the intervening shifts in the political landscape.

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.

The Shooting Script

A Study Guide for David Mamet's "Speed-the-Plow"

A Life in the Theatre

Body, Sexuality, and Gender

DM : the Newsletter of the David Mamet Society

David Mamet's Oleanna

Critical and popular debate about Mamet's work often centers on whether we should read his misogynist, unloving characters as reflecting his own misogyny or should recognize a Mametian irony in his memorable depictions. Irony is intimately related to issues of genre and to

audience expectations. In turn, Mamet's celebrity colors responses to his work. The essays in this collection approach these controversial topics of gender and genre with verve, ranging from those which cast Mamet as a macho misogynist to those which understand his work as deeply ironic and even feminist. Topics include plays from the early *Sexual Perversity in Chicago* to the recent *Jolly*, two films, *House of Games* and *Homicide*, and Mamet's first novel, *The Village*.

In this gripping short play, David Mamet combines mercurial intelligence with genuinely Hitchcockian menace. *The Cryptogram* is a journey back into childhood and the moment of its vanishing—the moment when the sheltering world is suddenly revealed as a place full of dangers. On a night in 1959 a boy is waiting to go on a camping trip with his father. His mother wants him to go to sleep. A family friend is trying to entertain them—or perhaps distract them. Because in the dark corners of this domestic scene, there are rustlings that none of the players want to hear. And out of things as innocuous as a shattered teapot and a ripped blanket, Mamet re-creates a child terrifying discovery that the grownups are speaking in code, and that that code may never be breakable.

David Mamet is arguably the most important living American playwright. This Guide provides an up-to-date study of the key criticism on the full range of Mamet's work. It engages with his work in film as well as in the theatre, offering a synoptic overview of, and critical commentary on, the scholarly criticism of each play, screenplay or film.

A Study Guide for David Mamet's "Speed-the-Plow," excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all of your research needs.

A Screenplay

Venus in Fur

Poirot and Me

On the Nature and Purpose of Drama

A Novel

Satire, Ethics, Community

American Buffalo, which won both the Drama Critics Circle Award for the best American play and the Obie Award, is considered a classic of the American theater. *Newsweek* acclaimed Mamet as the "hot young American playwright . . . someone to watch." *The New York Times* exclaimed in admiration: "The man can write!" Other critics called the play "a sizzler," "super," and "dynamite." Now from Gregory Mosher, the producer of the original stage production, comes a stunning screen adaptation, directed by Michael Corrente and starring Dustin Hoffman, Dennis Franz, and Sean Nelson. A classic tragedy, *American Buffalo* is the story of three men struggling in the pursuit of their distorted vision of the American Dream. By turns touching and cynical, poignant and violent, *American Buffalo* is a piercing story of how people can be corrupted into betraying their ideals and those they love.

Winner of the 1984 Pulitzer Prize, David Mamet's scalding comedy is about small-time, cutthroat real estate salesmen trying to grind out a living by pushing plots of land on reluctant buyers in a never-ending scramble for their fair share of the American dream. Here is Mamet at his very best, writing with

brutal power about the tough life of tough characters who cajole, connive, wheedle, and wheel and deal for a piece of the action -- where closing a sale can mean a brand new cadillac but losing one can mean losing it all. This masterpiece of American drama is now a major motion picture starring Al Pacino, Jack Lemmon, Alan Arkin, Alex Baldwin, Jonathan Pryce, Ed Harris, and Kevin Spacey.

Literary representations of the body from Africa as well as narrative strategies of writing the body have only recently begun to receive wider critical attention. The reflections on body, sexuality, and gender in African literary texts brought together in this volume do not consider these three terms as separate entities but instead as closely related to each other, each term questioning the other: bodies and sexualities that are transgressing concepts of gender, gender that is probing body and sexuality. With regard to Africa, the three concepts form a particularly contested space, because body and sexuality are not only subjected to power relations in terms of gender, but also in terms of race, ethnicity, and the legacy of colonialism. While the sections "Gifted Bodies" and "Queered Bodies" show new developments in viewing body and sexuality as creative powers, the sections "Tainted Bodies" and "Violated Bodies" comprise essays that investigate the exposure of the body to physical aggression and other traumatic experiences. Some of the authors treated in detail are: Ama Ata Aidoo, Mariama Bâ, Calixthe Beyala, Tsitsi Dangarembga, Bessie Head, Sheila Kohler, Flora Nwapa, Promise Okekwe, Yvonne Vera; André Brink, J.M. Coetzee, K. Sello Duiker, Nuruddin Farah, Abdulrazak Gurnah, Dambudzo Marechera, Arthur Nortje, Ben Okri, Shamim Sarif, and Williams Sassine. Contributors: Akachi Adimora--Ezeigbo, Susan Arndt, Unoma N. Azuah, Elleke Boehmer, Monica Bungaro, Lucy Valerie Graham, Jessica Hemmings, Sigrid G. Köhler, Martina Kopf, Chikwenye Okonjo Ogunyemi, Marion Pape, Robert Muponde, Sarah Nuttall, Drew Shaw, Alioune Sow, Cheryl Stobie, Alexie Tcheuyap

Fans of Murder on the Orient Express and all things Agatha Christie won't want to miss this charming memoir from David Suchet... In the summer of 2013 David Suchet filmed his final scenes as Hercule Poirot. After 24 years in the role, he played the character in every story that Agatha Christie wrote about him (bar one, deemed unfilmable) and felt it time to bid adieu to a role and a character that changed his life. In Poirot and Me, David Suchet tells the story of how he secured the part, with the blessing of Agatha Christie's daughter, and set himself the task of presenting the most authentic Poirot that had ever been filmed. David Suchet is uniquely placed to write the ultimate companion to one of the world's longest running television series. Peppered with anecdotes about filming, including many tales of the guest stars who have appeared over the years, the book is essential reading for Poirot fans all over the world.

State of Peril

The Shawl and Prairie Du Chien

The David Mamet Review

Three Uses of the Knife

David Mamet

American Drama and the Postmodern

As a literary genre, academic fiction has emerged in recent years as one of the most popular modes for satirizing the cultural conflicts and sociological nuances inherent in campus life. Drawing upon recent insights in ethical criticism and moral philosophy, *Postwar Academic Fiction: Satire, Ethics, Community* offers new readings of fictional and nonfictional works by such figures as Kingsley Amis, Vladimir Nabokov, Joyce Carol Oates, David Lodge, David Mamet, Ishmael Reed, Sandra M. Gilbert and Susan Gubar and Jane Smiley.

From the Academy Award-nominated screenwriter and playwright: an exhilaratingly subversive inside look at Hollywood from a filmmaker who's always played by his own rules. Who really reads the scripts at the film studios? How is a screenplay like a personals ad? Why are there so many producers listed in movie credits? And what on earth do those producers do anyway? Refreshingly unafraid to offend, Mamet provides hilarious, surprising, and refreshingly forthright answers to these and other questions about every aspect of filmmaking from concept to script to screen. A bracing, no-holds-barred examination of the strange contradictions of Tinseltown, *Bambi vs. Godzilla* dissects the movies with Mamet's signature style and wit.

Speed-the-Plow is an exhilaratingly sharp, comical, disturbing play about the power of money and sex in Hollywood, and how they corrupt two movie producers. *Speed-the-Plow* opened at Lincoln Center to sold-out seats, rave reviews and much fanfare in March 1988—starring Madonna, Joe Mantegna, and Ron Silver—and later moved to and had a long-standing run on Broadway.

In a career spanning forty years the Chicago-born David Mamet (°1947) not only left his imprint on American drama with stage classics like *American Buffalo*, *Glengarry Glen Ross* and *Oleanna*, he systematically ventured into different genres and media as a way of experimenting, honing his craft, and broadening his audiences. The international scholars assembled in the present volume assess Mamet's career to date, focussing particularly on his forays into film, television, the novel and adaptation/translation, as well as on how his work fared in the hands of other artists, whether with serious or comic intentions. By measuring his works' diverse incarnations against each other, his more apodictic theorizings and essays, in the light of formal, institutional and historical determinants, this

volume also contributes to a more general reflection on the intermedial and interdisciplinary practice of contemporary artists.

A Drama

Chicago

Glengarry Glen Ross

A Play, in Five Acts

Sexual Perversity in Chicago and the Duck Variations

David Mamet's Work in Different Genres and Media

David Mamet is one of America's most celebrated playwrights. The author of plays, screenplays, poetry, essays, and children's books, he has won many awards, including the Pulitzer Prize for Glengarry Glen Ross. The Obie award-winning Sexual Perversity in Chicago is about two office workers, Danny and Bernie, on the make in the swinging singles scene of the early 1970s. Danny meets Deborah in a library and soon they are not only lovers but roommates, and their story quickly evolves into a modern romance in all its sticky details. The Duck Variations is a dialogue between two old men sitting on a park bench. The conversation turns to the mating habits of ducks, but soon begins to reveal their feelings about natural law, friendship, and death. New York magazine has called The Duck Variations "a gorgeously written, wonderfully observant piece whose timing and atmosphere are close to flawless."

Cast size: Large.

Two actors, one a veteran and the other a novice, go through an entire wardrobe and a cycle of onstage and offstage roles

One of our most brilliantly iconoclastic playwrights takes on the art of profession of acting with these words: invent nothing, deny nothing, speak up, stand up, stay out of school. Acting schools, "interpretation," "sense memory," "The Method"—David Mamet takes a jackhammer to the idols of contemporary acting, while revealing the true heroism and nobility of the craft. He shows actors how to undertake auditions and rehearsals, deal with agents and directors, engage audiences, and stay faithful to the script, while rejecting the temptations that seduce so many of their colleagues. Bracing in its clarity, exhilarating in its common sense, True and False is as shocking as it is practical, as witty as it is instructive, and as irreverent as it is inspiring.

American Buffalo

Two One-act Plays

Two Plays

Oh, Hell!

On Directing Film

Bambi vs. Godzilla

Describes the basic principles of film making, argues that directing is an extension of screenwriting, and explains how films tell stories

Pulitzer Prize-winning playwright David Mamet's *Romance* is an uproarious, take-no-prisoners courtroom comedy that gleefully lampoons everyone from lawyers and judges, to Arabs and Jews, to gays and chiropractors. It's hay fever season, and in a courtroom a judge is popping antihistamines. He listens to the testimony of a Jewish chiropractor, who's a liar, according to his anti-Semitic defense attorney. The prosecutor, a homosexual, is having a domestic squabble with his lover, who shows up in court in a leopard-print thong. And all the while, a Middle East peace conference is taking place. Masterfully wielding the argot of the courtroom, David Mamet creates a world in microcosm in which shameless fawning, petty prejudices, and sheer caprice hold sway, and the noble apparatus of law and order degenerates into riotous profanity.

Bobby Gould in Hell by David Mamet Short Play, Comedy Characters: 3 male, 1 female Interior Set
This is Bobby Gould's day of reckoning. The conniving movie mogul from *Speed the Plow* awakes in a strange room. A loquacious interrogator in fishing waders enters. Gould argues his case. A woman he has wronged appears and gets so carried away that she says some sassy things to the Interrogator. In the end, Bobby is damned for being "cruel without bei

THE STORY: Thomas, a beleaguered playwright/director, is desperate to find an actress to play Vanda, the female lead in his adaptation of the classic sadomasochistic tale *Venus in Fur*. Into his empty audition room walks a vulgar and equally

The Plays, Screenplays and Films of David Mamet

Gender and Genre

The Cambridge Companion to David Mamet

Race and Rape in South African Literature

Essays on David Mamet

True and False

House of Games is a psychological thriller in which a young woman psychiatrist falls prey to an elaborate and ingenious con game by one of her patients who entraps her in a series of criminal escapades. Ties in with movie to be released in September. 8 pages of black-and-white photographs.

A male college professor uses an interview with one of his female students to take advantage of her. The purpose of theater, like magic, like religion . . . is to inspire cleansing awe. What makes good drama? And why does drama matter in an age that is awash in information and entertainment? David Mamet, one of our greatest living playwrights, tackles these questions with bracing directness and aphoristic authority. He believes that the tendency to dramatize is essential to human nature, that we create drama out of everything from today's weather to next year's elections. But the highest expression of this drive remains the theater. With a cultural range that encompasses Shakespeare, Brecht, and Ibsen, *Death of a Salesman* and *Bad Day at Black Rock*, Mamet shows us how to distinguish true drama from its false variants. He considers the impossibly difficult progression between one act and the next and the mysterious function of the soliloquy. The result, in *Three Uses of the Knife*, is an electrifying treatise on the playwright's art that is also a strikingly original work of moral and aesthetic philosophy.

Publisher Description

A Play

The Woods

The Anarchist

House of Games

David Mamet and American Macho

The Voyage Inheritance

Considering fiction from the colonial era to the present, *State of Peril* offers the first sustained, scholarly examination of rape narratives in the literature of a country that has extremely high levels of sexual violence. Lucy Graham demonstrates how, despite the fact that most incidents of rape in South Africa are not interracial, narratives of interracial rape have dominated the national imaginary. Seeking to understand this phenomenon, the study draws on Michel Foucault's ideas on sexuality and biopolitics, as well as Judith Butler's speculations on race and cultural melancholia. Historical analysis of the body politic provides the backdrop for careful, close readings of literature by Olive Schreiner, Sol Plaatje, Sarah Gertrude Millin, Njabulo Ndebele, J.M. Coetzee, Zoë Wicomb and others. Ultimately, *State of Peril* argues for ethically responsible interpretations that recognize high levels of sexual violence in South Africa while parsing the racialized inferences and assumptions implicit in literary

representations of bodily violation.

In a terrifyingly short time, a male college instructor and his female student descend from a discussion of her grades into a modern reprise of the Inquisition. Innocuous remarks suddenly turn damning. Socratic dialogue gives way to heated assault. And the relationship between a somewhat fatuous teacher and his seemingly hapless pupil turns into a fiendishly accurate X ray of the mechanisms of power, censorship, and abuse. A small-time mystic trying to bilk a bereaved woman of her inheritance and a card game on a violent train ride are the bases for two new plays by the Pulitzer Prize-winning playwright

A big-shouldered, big-trouble thriller set in mobbed-up 1920s Chicago—a city where some people knew too much, and where everyone should have known better—by the Oscar-nominated screenwriter of *The Untouchables* and Pulitzer Prize-winning playwright of *Glengarry Glen Ross*. Mike Hodge—veteran of the Great War, big shot of the *Chicago Tribune*, medium fry—probably shouldn't have fallen in love with Annie Walsh. Then, again, maybe the man who killed Annie Walsh have known better than to trifle with Mike Hodge. In Chicago, David Mamet has created a bracing, kaleidoscopic page-turner that roars through the Windy City's underground on its way to a thunderclap of a conclusion. Here is not only his first novel in more than two decades, but the book he has been building to for his whole career. Mixing some of his most brilliant fictional creations with actual figures of the era, suffused with trademark "Mamet Speak," richness of voice, pace, and brio, and exploring—as no other writer can—questions of honor, deceit, revenge, and devotion, Chicago is that rarest of literary creations: a book that combines spectacular elegance of craft with a kinetic wallop as fierce as the February wind gusting off Lake Michigan.

Writing in Restaurants

Crossings

Oleanna

Modern American Drama on Screen

Postwar Academic Fiction

On the Nature, Purpose, and Practice of the Movie Business

Online Library Oleanna David Mamet Script

A new drama by the Pulitzer Prize-winning author of Glengarry Glen Ross.

The Cryptogram

Speed-the-Plow

Romance

State and Main

Heresy and Common Sense for the Actor