

## Oleanna David Mamet

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.

A major new work from the revered playwright of *Glengarry Glen Ross*.

*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.

Three plays from the Pulitzer Prize and Tony Award-winning author of *Glengarry Glen Ross* and *American Buffalo*. *The Woods* is a modern dramatic parable about, as Mamet put it, "why men and women have a hard time trying to get along with each other." The story features a young man and woman spending a night in his family's cabin where they experience passion, then disillusionment, but are in the end reconciled by mutual need. In *Lakeboat*, an Ivy League college student takes a summer job as a cook aboard a Great Lakes cargo ship where the crewmembers—men of all ages—share their wild fantasies about sex, gambling, and violence. Mamet also wrote the screenplay to the 2000 film starring Peter Falk and Denis Leary. In *Edmond*, a white-collar New York City man is set morally adrift after a visit to a fortune-teller. He soon leaves an unfulfilling marriage to find sex, adventure, companionship, and, ultimately, the meaning of his existence. Mamet also wrote the screenplay for the 2005 film starring William H. Macy. "[A] beautifully conceived

love story.” —Chicago Daily News on *The Woods* “[Mamet’s] language has never been so precise, pure, and affecting.” —Richard Eder of *The New York Times* on *The Woods* “Richly overheard talk and loopy, funny construction.” —Michael Feingold in *The Village Voice* on *Lakeboat* “A riveting theatrical experience that illuminates the heart of darkness.” —Jack Kroll of *Newsweek* on *Edmond*

Performances of David Mamet's "Oleanna" by Double Bind Productions, directed by Michael Hill, cast members are: Eliza Lovell and Michael Hill.

"The finest American playwright of his generation' (*Sunday Times*) *Reunion* shows the meeting between a father and daughter after nearly twenty years of separation- 'It would be hard to over-praise the way Mr Mamet suggests behind the probing, joshing family chat, an extraordinary sense of pain and loss.although the play has a strong social comment about the destructively cyclical effect of divorce, it is neither sour nor defeatist' (*Guardian*); In *Dark Play*, 'a father tells his five-year-old daughter a story about an Indian boy and his pony a subtle, lyrical, dreamlike vignette' (*Star Tribune*); in *The Woods*, 'a young man and woman spend the night in a cabin together a beautifully conceived love story' (*Chicago Daily News*); *Lakeboat* portrays eight crew members of a merchant ship exchanging wild fantasies about sex, gambling and violence 'Richly overheard talk.loopy, funny construction'. (*Village Voice*); *Edmond* is an odyssey through the disturbing, suspended dark void of a contemporary New York 'it is also a technically adventurous piece pared brilliantly to the bone, highly theatrical in its scenic elisions.' (*Financial Times*)"

If theatre were a religion, explains David Mamet in his opening chapter, "many of the observations and suggestions in this book might be heretical." As always, Mamet delivers on his promise: in *Theatre*, the acclaimed author of *Glengarry Glen Ross* and *Speed the Plow* calls for nothing less than the death of the director and the end of acting theory. For Mamet, either actors are good or they are non-actors, and good actors generally work best without the interference of a director, however well-intentioned. Issue plays, political correctness, method actors, impossible directions, Stanislavksy, and elitists all fall under Mamet's critical gaze. To students, teachers, and directors who crave a blast of fresh air in a world that can be insular and fearful of change, *Theatre* throws down a gauntlet that challenges everyone to do better, including Mamet himself.

OleannaA PlayVintage

David Mamet's new Oval Office satire depicts one day in the life of a beleaguered American commander-in-chief. It's November in a Presidential election year, and incumbent Charles Smith's chances for reelection are looking grim. Approval ratings are down, his money's running out, and nuclear war might be imminent. Though his staff has thrown in the towel and his wife has begun to prepare for her post-White House life, Chuck isn't ready to give up just yet. Amidst

the biggest fight of his political career, the President has to find time to pardon a couple of turkeys — saving them from the slaughter before Thanksgiving — and this simple PR event inspires Smith to risk it all in attempt to win back public support. With Mamet's characteristic no-holds-barred style, November is a scathingly hilarious take on the state of America today and the lengths to which people will go to win.

This collection of specially written essays offers both student and theatregoer a guide to one of the most celebrated American dramatists working today. Readers will find the general and accessible descriptions and analyses provide the perfect introduction to Mamet's work. The volume covers the full range of Mamet's writing, including now classic plays such as American Buffalo and Glengarry Glen Ross, and his more recent work, Boston Marriage, among others, as well as his films, such as The Verdict and Wag the Dog. Additional chapters also explore Mamet and acting, Mamet as director, his fiction, and a survey of Mamet criticism. The Companion to David Mamet is an introduction which will prepare the reader for future work by this important and influential writer.

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.

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.

Collects the introspective, controversial, and carefully rendered musings of the Pulitzer Prize-winning author and screenwriter as he tackles American Judaism, the art world, Stanislavsky, and other topics

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

One of America's most provocative dramatists conquers new territory with this droll comedy of errors set in a Victorian drawing room. Anna and Claire are two bantering, scheming "women of fashion" who live together on the fringes of society. Anna has just become the mistress of a wealthy man, from whom she has received an enormous emerald. Claire, meanwhile, is infatuated with a young girl and wants to enlist the jealous Anna's help for an assignation. As the two women exchange barbs and taunt their hapless maid, Claire's innamorata arrives and sets off a crisis that puts both the valuable emerald and the women's future at risk. Mamet brings his trademark tart dialogue and impeccable plotting, spiced with Wildean wit, to this wickedly funny comedy.

A master at dramatic dialogue, captured in real-life conversation about his work

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.

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

There is nothing. A white person. Can say to a black person. About Race . . . Race. Is the most incendiary topic in our history. And the moment it comes out, you cannot close the lid on that box. Sparks fly when three lawyers and a defendant clash over the issue of race and the American judicial system. As they prepare for a court case, they must face the fundamental questions that everyone fears to ask. What is race? What is guilt? What happens when the crimes of the past collide with the transgressions of the present? Drawing on one of the most highly-charged issues of American history, David Mamet forces us to confront deep-seated prejudices and barely-healed wounds in this unflinching examination of the lies we tell ourselves and the truths we unwillingly reveal to others. *Race* was first seen in New York at the Ethel Barrymore Theatre on December 6, 2009, directed by David Mamet. It receives its UK premiere at the Hampstead Theatre on 23 May 2013.

A male college professor uses an interview with one of his female students to take advantage of her

## Read Free Oleanna David Mamet

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.

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."

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.

*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.

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.

In *The Old Neighborhood* David Mamet confirms his stature as a master of the American stage, a writer who can turn the most innocuous phrase into a lit fuse and a family reunion into a perfectly orchestrated firestorm of sympathy, yearning, and blistering authentic rage. In these three short plays, a middle-aged Bobby Gould returns to the old-neighborhood in a series of encounters with his past that, however briefly, open windows on his present. In "The Disappearance of the Jews," Bobby and an old buddy fantasize about finding themselves in a nostalgic shtetl paradise while revealing how lost they are in their own families. In the comfort of her kitchen, Bobby's sister "Jolly" unscrolls a list of childhood grievances that is at once painful and hilarious. And the old girlfriend in "Deeny," faced with a man she once loved, finds herself obsessively free-associating on gardening, sex, and subatomic particles. Swerving from comedy to terror, from tenderness to anguish—with a

## Read Free Oleanna David Mamet

swiftness that unsettles even as it strikes home—The Old Neighborhood is classic Mamet.

[Copyright: 259aaeba201cc5cc68a0475d4fc2fcce](#)