

Oleanna David Mamet Script

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

Presents a complete picture of the critical responses to David Mamet's plays.

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

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.

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.

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.

Exploring the Language of Drama introduces students to the stylistic analysis of drama. Written in an engaging and accessible style, the contributors use techniques of language analysis, particularly from discourse analysis, cognitive linguistics and pragmatics, to explore the

language of plays. The contributors demonstrate the validity of analysing the text of a play, as opposed to focusing on performance. Divided into four broad, yet interconnecting groups, the chapters: * open up some of the basic mechanisms of conversation and show how they are used in dramatic dialogue * look at how discourse analysis and pragmatic theories can be used to help us understand characterization in dialogue * consider some of the cognitive patterns underlying dramatic discourse * focus on the notion of speech as action. there is also a chapter on how to analyse an extract from a play and write up an assignment.

Publisher Description

Volume Four of the distinguished American Theatre: A Chronicle of Comedy and Drama series offers a thorough, candid and fascinating look at its subject.

[Hischak] knows his facts and is such a compelling writer that this update can only thrill lovers of American theatre."--Gerald Bordman, editor of Oxford Companion to American Theatre (OUP, 1992)

Best known as one of the most important playwrights of the twentieth century, Harold Pinter has also written many highly regarded screenplays, including Academy Award-nominated screenplays for *The French Lieutenant's Woman* and *Betrayal*, collaborations with English director Joseph Losey, and an unproduced script for the remake of Stanley Kubrick's 1962 adaptation of *Lolita*. In this definitive study of Pinter's screenplays, Steven H. Gale compares the scripts with their sources and the resulting films, analyzes their stages of development, and shows how Pinter creates unique works of art by extracting the essence from his source and rendering it in cinematic terms. Gale introduces each film, traces the events that led to the script's writing, examines critical reaction to the film, and provides an extensive bibliography, appendices, and an index.

A comprehensive analysis of Pinter's plays and screenplays that covers not only his earliest work but also his recent play, *Moonlight*, showing how Pinter's vision illuminates the methods by which drama engages an audience and by which he redefines love and justice. Annotation copyright by Book News, Inc., Portland, OR

Pinter's World presents an analysis based on recently published biographies and reminiscences and extensive consultation of Pinter's archive at the British Library, of his friendships, and obsessions. Topics extend beyond the subject's drama and screen plays, to his prose, journalism, poetry, letters, and artistic endeavors.

A sequel to the author's earlier work *Plato and Popcorn: A Philosopher's Guide to 75 Thought-Provoking Movies*, this book presents analyses of 95 movies from the Americas and 20 other countries. Each entry includes a brief introduction to the film along with a list of philosophical questions to ponder after viewing it. Most entries also include a list of additional recommended films. The films cover a wide range of genres and topics—from the haunting tale of doomed Polish freedom fighters in *Kanal's World War II Warsaw* to the romantic and passionate story of rekindled love in *Australia's Innocence*. Instructors considering this book for use in a course may request an examination copy [here](#).

In the acclaimed Newmarket Shooting Script format—The official tie-in to the

hilarious movie coming December 22, 2000, written and directed by one of the most extraordinary writers of our time, starring Alec Baldwin, Charles Durning, Philip Seymour Hoffman, Patti LuPone, William H. Macy, Sarah Jessica Parker, David Paymer, Rebecca Pidgeon, and Julia Stiles. Part Hollywood satire, part screwball comedy, *State and Main* explores what happens when a cell-phone wielding movie crew invades a quaint New England town. The residents are all too ready to jettison its pastoral grace for showbiz glitz. Laced with the tart dialogue characteristic of Mamet, *State and Main* follows screenwriter Joe White (Hoffman), whose old-fashioned values are put to task when he is the only witness to a heartthrob movie star's (Baldwin) indiscretions with a local teenage girl (Stiles). The movie's smooth-talking director (Macy) and aggressive producer (Paymer) pressure Joe to put aside his convictions for the sake of the film and his future writing career. Meanwhile, Joe falls for a local bookseller (Pidgeon), who challenges him to stand up for the truth. Rounding out the cast are Sarah Jessica Parker as a sexy Hollywood actress who tempts Joe, and Charles Durning and Patti LuPone as the town's star-struck mayor and his wife. Produced by Sarah Green (*The Winslow Boy*), the film's executive producers are Alec Baldwin and Jon Cornick; it is a Green-Renzi Production in association with El Dorado Pictures. In the Newmarket Shooting Script® Series format, here is the complete shooting script, an introduction written exclusively for this edition by David Mamet, movie stills, credits, and an interview with the writer/director.

Despite more than a passing nod to such crowdpleasing classics as Hitchcock's *North by Northwest*, playwright-turned-independent filmmaker David Mamet's *The Spanish Prisoner* is a particularly idiosyncratic film that betrays its origin outside the Hollywood mainstream. Featuring a convoluted narrative, an excessive, often anti-classical, visual style, and belonging to the generic category of the 'con game film' which often challenges the spectator's cognitive skills, *The Spanish Prisoner* is a film that bridges genre filmmaking with personal visual style, independent film production with niche distribution, and mainstream subject matter with unconventional filmic techniques. This book discusses *The Spanish Prisoner* as an example of contemporary American independent cinema while also using the film as a vehicle to explore several key ideas in film studies, especially in terms of aesthetics, narrative, style, spectatorship, genre and industry.

This volume is the first to offer a comprehensive critical examination of the intersections between contemporary ethical thought and post-1989 British playwriting. Its coverage of a large number of plays and playwrights, international range of contributors and original argumentation make it a key point of reference for students and researchers.

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.

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.

In its first 40 years, from conception to maturity, through stages of growth both painful and pleasurable, Downstage - New Zealand's first and longest running regional professional theatre company - has lived an extraordinary life. This large and lavishly illustrated 'biography' is published to celebrate Downstage's birthday. It covers all the drama and larger-than-life personalities that have characterised Downstage's life, and the many great productions such as Colin McColl's internationally acclaimed relocation of Ibsen's *Hedda Gabler* to Karori. A major contribution to New Zealand's cultural history.

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.

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.

The first book on one of America's most eminent contemporary playwrights
In the summer of 1958, a 12-year-old girl took the world by storm--"Lolita" was published in the United States--and since then, her name has been taken in vain

to serve a wide range of dubious ventures, both artistic and commercial. Offering a full consideration of not only "the Lolita effect" but shifting attitudes toward the mix of sex, children, and popular entertainment from Victorian times to the present, this study explores the movies, theatrical shows, literary spin-offs, artifacts, fashion, art, photography, and tabloid excesses that have distorted Lolita's identity with an eye toward some real-life cases of young girls who became the innocent victims of someone else's obsession--unhappy sisters to one of the most affecting heroines in fiction. New insight is provided into the brief life of Lolita and into her longer afterlives as well.

ABSTRACT: This dissertation examines David Mamet's non-dramatic writings and interview responses to posit in an organized manner his theories about the power and potential of dramatic language in order to clarify his dramatic language strategy to improve the effectiveness of staging his plays. Mamet is a dramatic poet who uses his metaphorical language and speech rhythms to entirely create a new world for his characters to inhabit. Mamet characters create their reality through the use of labels, the physical act of speaking, gossip and lies. These Mamet theories are put to the test in an analysis of the script *Speed-the-Plow*. Mamet also uses dramatic language to create character. The actor creating a Mamet character focuses his/her analysis on three areas of analysis. The first is what do other characters say about the character? Second, what does the character say about itself? Third, what are the character's speech mannerisms? These areas are illuminated in an analysis of *Oleanna*. Mamet uses dramatic language to create society. Dramatic language creates a relationship between two characters. That relationship unit uses dramatic language to join a community. Those communities use dramatic language to communicate with other communities and form society. These theories are explored in the analysis of *Boston Marriage*.

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

Craig Walker devotes the main body of his work to critical readings of James Reaney, Michael Cook, Sharon Pollock, Michel Tremblay, George F. Walker, and Judith Thompson, respecting the distinctive elements of the writer's voice while helping the reader appreciate the cultural context that informs each play. He analyses the poetics or mythological underpinning of the works and investigates the cultural significance of the tropes that typify their works. *The Buried Astrolabe* stakes the claim of Canadian playwrights to be considered among the most important in the contemporary world.

Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets, while the shows they are seeing typically are written and brought to the stage by men. Furthermore, the stories these productions tell are often about men, and the complex leading roles in these shows are written for and performed by male actors. Despite this imbalance, the feminist voice presses to be heard and has done so with more

success than ever before. In *From Aphra Behn to Fun Home: A Cultural History of Feminist Theatre*, Carey Purcell traces the evolution of these important artists and productions over several centuries. After examining the roots of feminist theatre in early Greek plays and looking at occasional works produced before the twentieth century, Purcell then identifies the key players and productions that have emerged over the last several decades. This book covers the heyday of the second wave feminist movement—which saw the growth of female-centric theatre groups—and highlights the work of playwrights such as Caryl Churchill, Pam Gems, and Wendy Wasserstein. Other prominent artists discussed here include playwrights Paula Vogel Lynn and Tony-award winning directors Garry Hynes and Julie Taymor. The volume also examines diversity in contemporary feminist theatre—with discussions of such playwrights as Young Jean Lee and Lynn Nottage—and a look toward the future. Purcell explores the very nature of feminist theater—does it qualify if a play is written by a woman or does it just need to feature strong female characters?—as well as how notable activist work for feminism has played a pivotal role in theatre. An engaging survey of female artists on stage and behind the scenes, *From Aphra Behn to Fun Home* will be of interest to theatregoers and anyone interested in the invaluable contributions of women in the performing arts.

By all accounts, Charles Taylor was scum. A womanizing moneyman with a penchant for homemade porn, his death comes as little surprise to the New York financial world. For Detective Amanda Ross, Charles Taylor should be just another name on a case file. But recent events have left Amanda doubting her fitness as a cop, and finding out who killed Charles Taylor is the one way she believes she can regain her footing. It couldn't hurt her chances with Taylor's beautiful sister Pamela, either.

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.

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.

Winner of the STR Theatre Book Prize 2014 *The National Theatre Story* is filled with artistic, financial and political battles, onstage triumphs – and the occasional disaster. This definitive account takes readers from the National Theatre's 19th-century origins, through false dawns in the early 1900s, and on to its hard-fought inauguration in 1963. At the Old Vic, Laurence Olivier was for ten years the inspirational Director of the NT Company, before Peter Hall took over and, in 1976, led the move into the National's concrete home on the South Bank. Altogether, the NT has staged more than 800 productions, premiering some of the 20th and 21st centuries' most popular and controversial plays, including *Amadeus*, *The Romans in Britain*, *Closer*, *The History Boys*, *War Horse* and *One Man, Two Guvnors*. Certain to be essential reading for theatre lovers and students, *The National Theatre Story* is packed with photographs and draws on Daniel Rosenthal's unprecedented access to the National Theatre's own archives, unpublished correspondence and more than 100 new interviews with directors, playwrights and actors, including Olivier's successors as Director (Peter Hall, Richard Eyre, Trevor Nunn and Nicholas Hytner), and other great figures from the last 50 years of British and American drama, among them Edward Albee, Alan Bennett, Judi Dench, Michael Gambon, David Hare, Tony Kushner, Ian McKellen, Diana Rigg, Maggie Smith, Peter Shaffer, Stephen Sondheim and Tom Stoppard.

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.

There are many methods an actor may choose to study. There is Stanislavski, Meisner, Adler, Alexander, Hagen, that random British director you met in college who changed your life, that Spanish actor you watched in that play who has been your entire inspiration, etc. What do all of these methods really do for the actor's instrument? Is there a method that works best for you? Which one speaks to you? Where should you look for instructors who teach these methods? This short and practical guidebook gives you the nuts and bolts of four pinnacle training methods, sample exercises for each method, examples of actors who have used these methods, the places where you can find these methods being taught, and further in-depth literature on each method. Let this be an opening to these fundamental methodologies. The next steps are up to you.

"American Writers focuses on the rich diversity of American novelists

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