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.

Three Uses Of The Knife

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

The Plays, Screenplays and Films of David Mamet

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 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.

**Proof**

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

**David Mamet in Conversation**

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.

**Theater Week**

**David Mamet's Oleanna**

Pulitzer Prize winner David Mamet ranks among the century's most influential writers for stage and screen. His dialogue--abrasive, rhythmic--illuminates a modern aesthetic evocative of Samuel Beckett. His plots--surprising, comic, topical--have evoked comparisons to masters from Alfred Hitchcock to Arthur Miller. Here are two screenplays demonstrating the astounding range of Mamet's talents. The Spanish Prisoner, a neo-noir thriller about a research-and-development cog hoodwinked out of his own brilliant discovery, demonstrates Mamet's incomparable use of character in a dizzying tale of twists and mistaken identity. The Winslow Boy, Mamet's revisitation of Terence Rattigan's...
classic 1946 play, tells of a thirteen-year-old boy accused of stealing a five-shilling postal order and the tug of war for truth that ensues between his middle-class family and the Royal Navy. Crackling with wit, intelligent and surprising, The Spanish Prisoner and The Winslow Boy celebrate Mamet's unique genius and our eternal fascination with the extraordinary predicaments of the common man.

Oh, Hell!

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.”

San Diego Magazine

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

The Adding Machine

The playwright writes about himself, the theater, acting, movies, poker playing, middle-class fashion, advertising, and other topics

Edmond

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

The Spanish Prisoner and The Winslow Boy

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
**Sexual Perversity in Chicago and the Duck Variations**

The first single-volume edition of this stunning early Mamet play. You know how much of our life we're alive, you and me? Nothing. Two minutes out of the year. When we meet someone new, when we get married, when, when, when, when we're in difficulties... once in our life at the death of someone that we love. That's... in a carcrash... and that's it. You know, you know, we're sheltered... A fortune-teller's teasing rumination sends Edmond lurching into New York City's hellish underworld, his whole life abandoned in a searing quest for self-discovery and redemption. A furious, unflinching, whirlwind of a play first produced in 1982. "A stunning amorality play, glittering and disturbing, suspended in the dark void of contemporary New York. It is also a technically adventurous piece pared brilliantly to the bone, highly theatrical in its scenic elisions" Financial Times "A riveting theatrical experience that illuminates the heart of darkness" Newsweek Publication of this edition ties in with a production in July 2003 at the Royal National Theatre starring Kenneth Branagh.

**Bambi Vs. Godzilla**

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

**David Mamet’s Oleanna**

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.

The Woods

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.

The Shawl and Prairie Du Chien

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.

David Mamet

A subversive, inside glimpse of the complex world of the film industry describes every aspect of filmmaking, from initial concept, to script, to screen, covering topics that range from "How Scripts Got So Bad" to "Manners in Hollywood."

House of Games

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

Oleanna
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.

November

On Directing Film

Boston Marriage

Having put his personal stamp on the contemporary theater, David Mamet now performs the supremely audacious feat of reinventing the theater of the past. He does so by telling his own ingenious and eerily moving version of the tragedy of Dr. Faustus. Mamet’s Faustus—like Marlowe’s and Goethe’s before him—is a philosopher whose life’s work has been the pursuit of “the secret engine of the world.” He is also the distracted father of a small, adoring son. Out of the clash between love and intellect and the fatal operation of Faustus’ pride, Mamet fashions a work that is at once caustic and heart-wrenching and whose resplendent language marries metaphysics to conman’s patter. A meditation on reason and folly, fathers and sons, and a breathtaking display of magic both literal and theatrical, Faustus is a triumph.

The David Mamet Review

At head of title: ”The Royal Court Theatre presents.”

Faustus

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

A Life in the Theatre

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.

The Cryptogram

The Anarchist

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.

China Doll

The same week his private equity firm forced massive layoffs at a national grocery chain, Rick Hannel threw himself an extravagant engagement party, setting off a publicity nightmare. Fortunately, Seth, one of Rick’s partners, has a dream of a deal to invest in an American-made luggage company for a song that will rescue his boss from the PR disaster. But Jenny, Rick’s other partner, has an entirely different plan: to maximize returns, no matter the consequences. The game is on in this gripping, razor-sharp play about the price of success and the real cost of getting the deal done.

David Mamet and American Macho

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 Woods, Lakeboat, Edmond

In a new adaptation of David Mamet’s film, Harvard-educated psychoanalyst Margaret Ford is celebrated for her best selling book ‘Driven! Compulsion and Obsession in Every Day Life’. Stepping in to help one of her patients settle his gambling debts, she compromises her professional reputation and is drawn into the seedy underworld of the House of Games poker club. Seduced by charismatic hustler Mike, Margaret convinces herself that she can make an academic study of the con. Before she realises it, Margaret is entangled in a fast-paced complex thriller.

Jake's Women

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

Speed-the-Plow

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.

How Good is David Mamet, Anyway?

Dry Powder

Addresses key political issues from religion and political correctness to taxes and global warming while denouncing current administrative agendas and explaining why he has abandoned his liberal views.

True and False

Melbourne Theatre Company Programs.

The Secret Knowledge
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 inamorata 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.

**Writing in Restaurants**

Neil Simon Full Length, Comedy Characters: 1 male, 7 female Combination interior and Unit set. America's premier comic playwright makes another hilarious foray into the world of modern relationships. Jake, a novelist who is more successful with fiction that with life, faces a marital crisis by daydreaming about the women in his life. The wildly comic and sometimes moving flashbacks played in his mind are interrupted by visitations from actual females. Jake's women i

**Chicago**

Now published in the Bloomsbury Revelations series, this is a classic work on the power and importance of drama by renowned American playwright, screenwriter and essayist David Mamet. In this short but arresting series of essays, David Mamet explains the necessity, purpose and demands of drama. A celebration of the ties that bind art to life, Three Uses of the Knife is an enthralling read for anyone who has sat anxiously waiting for the lights to go up on Act 1. In three tightly woven essays of characteristic force and resonance, Mamet speaks about the connection of art to life, language to power, imagination to survival, public spectacle to private script. Self-assured and filled with autobiographical touches Three Uses of the Knife is a call to art and arms, a manifesto that reminds us of the singular power of the theatre to keep us sane, whole and human.

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